



Benton Bradberry - „The Myth of the German villainy”

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That excellent essay was published in English in 2012 but we will talk you now about its French translation this year. The translator of this excellent essay above is Valérie Devon. She wrote to us last July 2 on her previous translation „Tempête Infernale“ by Thomas Goodrich: „Translating this first book was a horror and I fell ill (Tempête Infernale) I wish I could rework the text but I am incapable of it, it is too emotionally hard. I have had nightmares about it for years and even today when I think about it. „ We are completely indulgent with her on her judgment, even if we only watched the homonymous documentary adapted from Goodrich’s work. If we start our article on Benton Bradberry’s work (1937-2019) with Devon’s comment, it is for a very good reason. We felt the same emotions while reading his hearty and painful essay! We had trouble reading at first and then we continued reading very slowly as tears filled our eyes, just like when we watched Kyle Hunt’s movie „Hell Storm“ inspired by Thomas Goodrich in the past.

Finally, we are not going to present Bradberry’s work, but we are going to write you some thoughts about his work, freshly translated by Valérie Devon, who is a truly exceptional translator. Yes, it is a purely revisionist work that overturns the many lies of Zionist journalists, bought by the media of the same kind. For the sake of being more contemporary, we will draw a parallel between the so-called Jews „hunted or tortured“ during the Third Reich and their children or grandchildren of contemporary cinema. On page 82 we read that the Kazan surname is Jewish. So we understood why one of our favourite filmmakers of the past, the Turkish-American Elia Kazan would have taken this pseudo. He was born Kazantzoglou in Asia Minor and he fled his country, he arrived as a political refugee in the United States and he became the target of the Jewish filmmaker Jules Dassin. Thus McCarthyism began since this senator openly favoured Christian filmmakers. He wanted to protect his fellow filmmakers from the evil internals orchestrated by the Jews of local cinema. „The Bolshevik Jew Lazarus Kaganovich was directing the project to subdue the Ukrainians in order to subject them to collectivization“ (ibid, page 123) and he is not thus distant in thought from his great grandson Aryan Kaganof (the false „Aryan“) who has practiced exactly the same thing lately with his poor and „experimental“ films. „Commander Manfred Stern at the international brigade“ (ibid, page 141) reminds us of the English filmmaker Anthony Stern who was assistant to our favourite Peter Whitehead for three of his films. Magnus Hirschfeld was a Jewish sexologist who also founded the first homosexual movement before Hitler’s arrival and who is also the subject of Guy Hocquenguem’s 1978 film „Race of Ep“. There was also a Jewish historian Arthur Schlesinger who said about President Roosevelt: „No president would have appointed so many Jews to the public service“ (ibid, page 198). The English filmmaker John Schlesinger had worked in Hollywood for his film „Marathon Man“ which would have as its subject the hunt for a former Nazi officer. But the most recent example that we can provide you that our universe unfortunately remains Zionist would be that of the Soviet soldiers in Hungary in 1919: „In the barracks, in turn, all the soldiers (the Soviets - added by us) used of them (the Hungarian girls - also added by us) until, weary, they replace them with a new round of sex slaves „(op.cit. page 129). And that does not resemble the example of the Jewish Ghislaine Maxwell of today and her pedo-criminal tendencies in full complicity with the Jew Jeffrey Epstein?

written by Dionysos Andronis

Back